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- C. Carleton -

LIGHT ON A DARK SUBJECT.

She: I HOPE YOU DO NOT REMAIN IN THE PARLOR WHEN YOUR SISTER RECEIVES HER FIANCÉ.
He: NO; 'CAUSE I'M AFRAID OF THE DARK.



~ C. G. Ganther's Sons ~ ~ Furs ~

Jackets, Wraps, Coats and Mantles.
Shoulder Capes, Pelerines, Cravattes.
Choice and exclusive designs - Moderate prices.
- 184 Fifth Avenue, New York -

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NEW YORK.

BOSTON.

We take great pleasure in announcing to our New York Clientele that we shall hereafter serve them directly. Our new establishment occupies the entire building,

No. 290 FIFTH AVENUE,

where the following departments of our business will be represented :

Ladies' Dressmaking and Millinery,

Ladies' Mantles, Misses' and Children's Dresses,

Street Garments, Hats and General Outfitting,

Infants' Wardrobes, Boys' Clothing.

TOWN CARRIAGES

— AND —

SPORTING TRAPS.

Our productions have maintained their reputation for uniform excellence of quality for upwards of a quarter century, and are admitted to be the fashionable standard. All parts entering into the construction of a vehicle are manufactured on the premises under our careful personal supervision, insuring that uniform standard of quality for which our house is well known.

BREWSTER & CO.,

(OF BROOME STREET),

BROADWAY, 47th to 48th ST.,

ONLY PLACE OF BUSINESS.

GORHAM MANUFACTURING COMPANY SILVERSMITHS.



The Solid Silver Ware made by the Gorham Manufacturing Company have been most favorably known for sixty years, not alone for purity of metal, but for marked originality and consistency of design, assured by the constant employment of the ablest artisans procurable, several of whom have secured recognition from the Jury of Awards of the Paris Exposition of 1889. The large and constantly growing business of the Company

arises from the merits of its productions and its purpose to give the widest possible range in variety of ware desirable in Solid Silver. The Gorham Manufacturing Company's corps of employees outnumber any similar establishment in this country or in the world. The recently completed works of the Company at Providence R. I., are regarded as a model establishment for the manufacture of Sterling Silverware. This extensive plant includes all the latest improved machinery, much of it peculiar to this establishment, and not in use elsewhere.

Their wares are for sale by all first-class jewelry establishments in the United States.

GORHAM MANUFACTURING COMPANY,

BROADWAY AND 19TH STREET,

NEW YORK.

TRIOLET.

TO MISS PUMPERNICKEL.

IF your name you regret,
It is easy to change it;
It is futile to fret;—
If your name you regret,
I'm single as yet,
Why can't we arrange it?
If your name you regret,
Pray, why don't you
change it?

W. B. McVickar.



"VERY FAR FETCHED."

LITTLE EDITH BROOKS, aged three summers, was asked by her mother whether she had said her prayers, and owned that she had not.

"But," said the unwise mother, "God will be very angry with you."

"Oh, no, Mammy; Dod 'ont."

"How do you know that?"

"Oh, I know, 'cos I ast Him and He say, 'Don't mention it, Miss Brooks'."

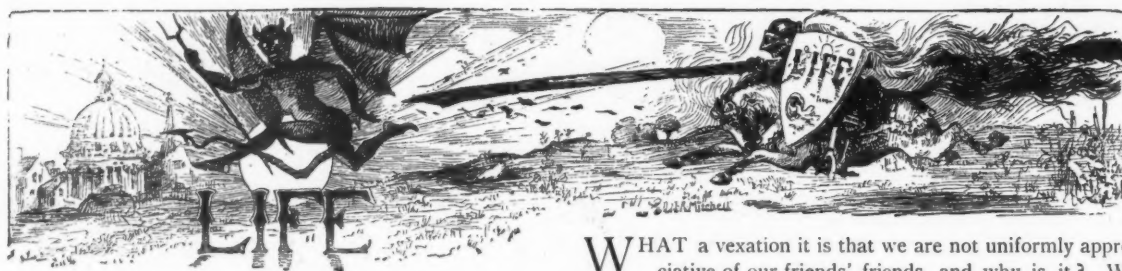


Fond Mother: AND SO LORD LUGGS IS GOING TO TAKE AWAY MY ONE EWE LAMB.

The ewe lamb: YES; THE LORD IS MY SHEPHERD.

AN UNKIND QUESTION.

LITEWAYTE: It's very disagreeable, don't you know, to associate with one's inferiors.
BRONSON: How in the world did you find that out?



"While there's Life there's Hope."

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IT has transpired that the heirs of Benjamin Franklin, with characteristic enterprise, have banded together to break certain parts of the old gentleman's will, and filch from the cities of Boston and Philadelphia the accumulations of legacies that he left them. For this behavior on their part, they have been stigmatized in some quarters as lacking in respect for their great ancestor's memory. It is reasonably doubtful if that is a fair charge, since it may fairly be questioned whether Franklin's memory is not entitled to rather less respect from his descendants than from other Americans.

THE fact is, as these half hundred heirs will doubtless argue, that Franklin achieved a scantier measure of success as an ancestor than in almost any other species of endeavor to which he devoted his personal attention. Paternity with him seems to have been in his younger days rather a hap-hazard enterprise. His marriage was a better-late-than-never sort of affair, and though he lived happily with his wife, and showed solicitude about his daughter, public business of the highest importance separated him for many years at a time from them both. While he was in Europe his wife died, and his daughter was married to a young man whom he did not know. So that of the two marriages which was of the most importance to Franklin's descendants? His own was committed under such curious circumstances as to make it doubtful if it was a marriage at all, and the other was carried through without any co-operation of his whatever. It seems, therefore, as if the American people, and mankind generally, got the best that Franklin had in him, and that his descendants, so far from being in honor bound to respect his will, are reasonably justified in getting hold of any assets of his that they may legally lay hands on.

PUBLIC business often deprived their interests of his supervision while he lived, and if they succeed in making reprisals now none need grumble.

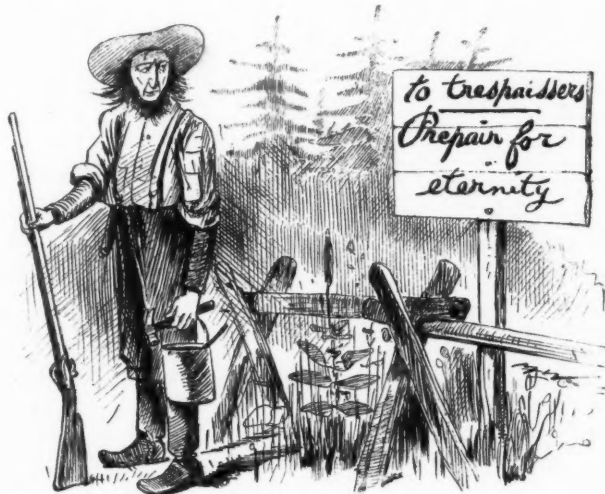
WHAT a vexation it is that we are not uniformly appreciative of our friends' friends, and why is it? We like Jones most particularly so that we fairly take him into our intimacy; but for Brown, who is such a crony and intimate of Jones's we have no use, and only a limited amount of patience. When Brown is alone it so disturbs the satisfaction we are used to have in Jones's society, that we would rather not be of the company at all, preferring to let Brown have full swing in his innings, and trusting to have our turn later.

THE case is even worse, when, instead of Jones, it concerns Mrs. Smith (Smith is our name, please), and when the friendship which disquiets us, and which we neither share nor understand, is hers for Jones, or Miss or Mrs. Jones. According to observation from this point of view, there are few married pairs, however harmonious and united, who have the same sentiments toward all the rest of the world. There are plenty of people, of course, in whose company both Mr. and Mrs. Smith find a pleasure which in Smith's case is heightened by the knowledge of his wife's enjoyment, and vice versa in hers. But almost always there are pals of Smith's that his wife, try as she may, can never learn to take comfort with, and Mrs. Smith has tried and chosen social accomplices to whom it is a strain on Smith's politeness to be agreeable. It is a grief to the Smiths that it should be so, but so it is, and they can't seem to help it.

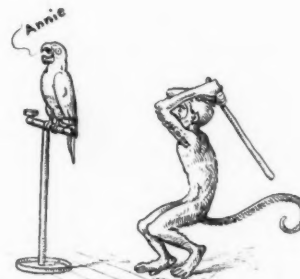
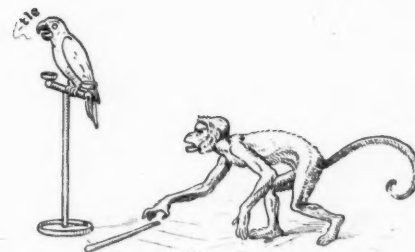
One reason for it is, of course, that the simplest of us are many sided, and abounding in crotchets and prejudices, so that one man fits one face of us, and another another, the two being in no way adapted to the tastes of one another. Another reason, and one explains much, is along of the lapse of time. Our taste in people matures, or at least varies as we grow older, so that a new friend is apt to be of a different species from an old one, yet the old friendship survives the change of taste. There are points and association where we still dovetail in with Jones, while Robinson, who is so interesting to us, can find nothing in him that is attractive.

There is a much fairer prospect that new acquaintances which Mr. and Mrs. Jones make at the same time will impress them alike, than that Jones will delight in the comrades of Mrs. J.'s girlhood, or that Mrs. Jones will find congenial spirits in Jones's veteran chums. When the groom loves all the bridesmaids, and all the ushers become the bride's dear friends, that is luck indeed, and you cannot expect it to happen, but that Jones and his wife should hold in common regard a very large proportion of the friends that either of them have made since marriage is not so remarkable, and there is no occasion to be surprised at it.

NO LOVER OF CHESTNUTS.



Backwoods Farmer (who has just finished the sign): I[KINDER LIKE]THE
IDEE, SOMEHOW 'R OTHER. IT HAS 'R RELIGIOUS FEELIN' RUNNIN' THROUGH IT,
AN' AT THE SAME TIME MEANS BUSINESS!



EVIDENCE FROM THE MILLINER'S.

I BELIEVE the serpent tempted Eve,
Though some folks never will;
For like all family men, I know
That a boa tempts her still.

WASTING A WORD.

EDITOR (to reporter): Mr. Pennibs, I must
caution you to avoid tautology.

REPORTER: Have I used a tautological ex-
pression, sir?

"Yes; in this article you speak of 'female shoppers.'"



MAMMA: If you are so naughty, Dorothy, no one will love you.
DOROTHY: Yes, mamma; I know some one who will love
me, and the badder I am the more he loves me.

MAMMA: Why, Dorothy whom do you mean?

DOROTHY: The Devil.



SHE: He talks like a book.

HE: What a pity he doesn't shut up as
easily.

A MAN is frequently known by the cigars
he smokes.

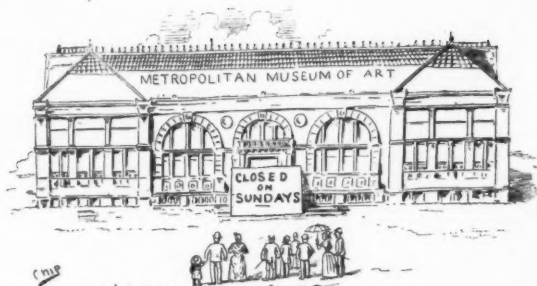


MR. WOODBERRY'S ESSAYS.

MR. GEORGE E. WOODBERRY explains that he has brought together the essays of his little book, "Studies in Letters and Life" (Houghton), in the hope that "they may afford some illustration, however fragmentary and intermittent, of the love of letters, and of interest in ideal living." Knowing Mr. Woodberry as the author of "The North Shore Watch, and Other Poems," that which some readers will seek for most diligently in these essays is the writer's conception of what true poetry is. The papers, with a few exceptions, deal with great poets—Crabbe, Keats, Shelley, Shakespeare, Coleridge, Wordsworth, Byron, Cowper, Landor and Browning. From his outlook on poets so diverse in quality, the attitude of Mr. Woodberry toward the art of poetry may surely be gathered.

In the essay on Landor (for the most part we use the author's own phrases in a condensed order), the logic of Mr. Woodberry's position may be clearly inferred as follows:

'Poetry is an art; art is, in a sense, a world removed from the actual and present life, and beauty is the sole title that admits any work within its limits; but that world of art has its eternal foundations in universal life; and that beauty has



ANOTHER LOCKOUT.

its enduring power because it is the incarnation of universal life; nature and life obtain their value through their interest to humanity as a whole, and the office of art is to set forth that value. *Therefore, so far as poetry concerns itself with objects without relation to ideas, it loses influence; and in so far as it neglects emotion and thought, for the purpose of gaining sensuous effects, it loses worth.*

WITH this standard of judgment definitely in view, one may have little doubt of what Mr. Woodberry will say of any given poet. It is inevitable that he should value Keats, not for the wonderful embodiments of sensuous beauty which he gave us in his poems, but for the promise which he has gathered from Keats's letters that the poet looked on these things as the mere "shadow of a reality to come,"—and that he was preparing to deal with human life directly in the broad field of the drama.

In Shelley it is not the surpassing melody of his lyrics and the lift of his imagination which charm this essayist, but he



Said a River Horse from the White Nile,
I am certainly troubled with Bile.

This water's too hot!
And yet I have got
To enter it—once in a while.



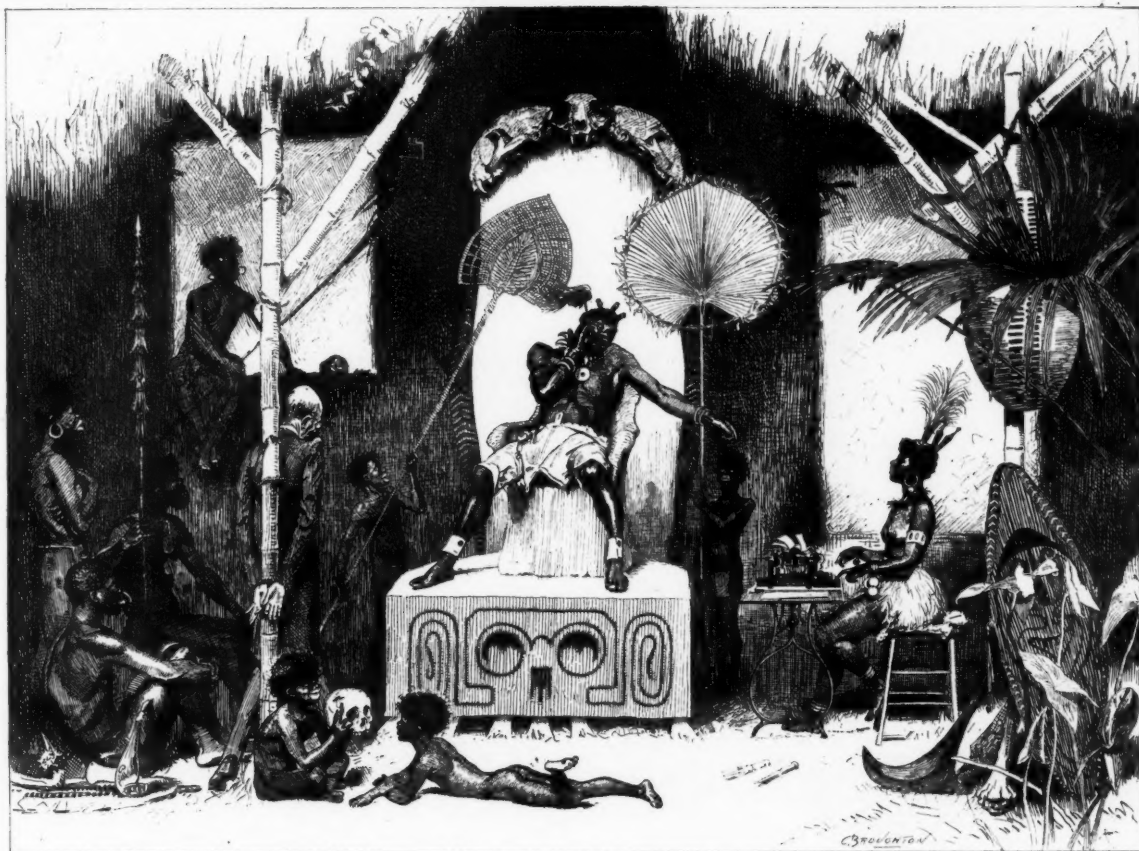
A LEAF FROM A DIME ROMANCE.

Skipper (to Pilot): WE MUS' LAND QUIETLY ON DER SHORE, AN' CREEP WIDOUT NOISE UP TO DER HOUSE AN' CARRY OFF DER GIRL AN' DER VALU' BLES AFORE DEY KIN GIV' DER ALARM; DOES VER'UNDERSTAN?

Pilot: AYE, AYE, SIR.

Skipper: DO DER JOB NEATLY, AN' NAME VER RERWARD; IT IS YOUR'N!

Pilot: SPEAK NOT OF RERWARD TER ME, IT IS—HA! HA!—RERVENGE I SEEK. HA! HA! HA! RERVENGE!



A BUSINESS LETTER.

King of the Cannibal Islands (to his type-writer): MY DEAR, JUST TAKE THIS NOTE FOR THE BOARD OF MISSIONS, IN NEW YORK.

Type-writer: I AM READY, O NOBLE TUMTUM.

King: GENTLEMEN: THE LAST LOT OF MISSIONARIES YOU SENT ME WERE OLD, AND TOUGH, AND STRINGY. IF YOU CANNOT DO BETTER—GOT THAT?—IF YOU CANNOT DO BETTER I SHALL HAVE TO MAKE A CHANGE, AND—GET—MY—MISSIONARIES—ELSEWHERE. YOURS TRULY, TUMTUM, REX.

finds in a study of his poetry and prose that Shelley had through great tribulation of spirit "worked out his salvation," and acknowledged to himself the "vanity of seeking the ideal he knew, except in the eternal."

As for Shakespeare, the essayist insists that all critics must remember that his primary endowment was the artistic temperament—"he was a poet first and everything else afterward." But when that is said it implies all phases of life in its fullness. By his imagination, and not by inference or reason, Shakespeare laid hold of the *ethical* principle of life. And, without this embodied moral principle, Shakespeare would not be a great poet, for "one can no more imagine life truly without ethics, than he can imagine mass without cohesion."

IT is impossible in these limits to further illustrate the essayist's point of view—but the reader easily discerns that Mr. Woodberry is the modern product of the same school of thinking which produced Emerson and Lowell. Emerson's idealism was saturated with morality, Lowell's with scholarship, and Mr. Woodberry's with a culture which is not always broad and liberal in scholarship, or entirely practical in its ethics.

Droch.

NEW BOOKS.

IN MY NURSERY. By Laura E. Richards. Boston: Roberts Brothers.
A Boy's Town. By W. D. Howells. New York: Harper and Brothers.
Modern Ghosts. The Introduction by George William Curtis. New York: Harper and Brothers.
The Tempting of Pescara. By Conrad Ferdinand Meyer. Translated by Mrs. Clara Bell. New York: W. S. Gottsberger and Company.

WANTED.

TWO arms around my neck entwine,
 A smooth cheek closely presses mine;
 I know what such caresses mean
 And in my chair I backward lean.
 "What is it, daughter mine," I say,
 "What is it that you want to-day?
 Some more new dresses, or a hat?"
 "No, dear papa, it isn't that."
 "I hope it isn't laces, then?"
 "You dear old dad, just guess again."
 "More diamonds, or perhaps a pearl?
 No? Then what do you want, my girl?"
 "I don't want anything; you see
 It's Tom this time, and—he wants me."

F. H. Curtiss.

THE REWARD OF ENTERPRISE.



EXTRACTS FROM THE ALPHABETICALLY
 ARRANGED NOTE-BOOK OF A
 POPULAR NOVELIST. •

BROWS-EYE: Finely arched.
 BROWS: Angry frowns should gather on them in Chaps. II and XIX, and whenever the heroine is confronted with "the villain-with-the mortgage-on-the-old-farm."
BLINDED WITH HOT TEARS: This should happen in the interview of the heroine with "the proud Baronet with the haughty sneer."
BLOOD: In all cases of murder by the pursuer of the heroine, let the blood slowly ooze from the ugly hole made by the bullet.
COUNTENANCE should fall slightly when the heroine's father informs her that she and Audrey must separate forever.
CURL of the lips should be scornful when the heroine faces her "accusers-with-their-short-curt-laugh."
"DARLING" should always be used after the words "Fear not!" in addressing the heroine.
DISGUISE: In Chap. VI the heroine should disguise her chagrin when she is baffled by the Baron.
THE eyes may be either, large, soft and hazel, or a deep violet. Great, dark eyes are better in case of a pathetic appeal.
EYE-LIDS should be dropped when the heroine winces slightly at the words of "the heartless man before her."
FIRE: A lurid, glinting fire should leap into the heroine's eyes when she is confronted by "the-damning-proofs-of-the-treachery-of-Lady-Beatrice."
FRANK: Used to describe the countenance, except in Chap. IV, where the adjective, *debonnair*, should be used.
GRIEF: Always use the words "frenzy of grief."
GESTURES by the heroine should be imploring, except in Chaps. II, III and XI, where she should be full of scathing contempt.
HOTLY: Heroine should flush hotly when she beholds the cloven-foot of the desperado's nature.





INWARD agitation of the heroine should be expressed by a pink-tint on the cheeks.

JOYOUS feelings should sweep through the heroine when she is folded in the arms of her lover.

KIRTLE: Let the heroine wear a kirtle in Chap. XIX, in the interview with Sir Angus.

LAUGHS grimly when the sight of the Duke's abandoned, smouldering *Perfecto* sends a sudden pang through the heroine's heart; laughs "with a light laugh" when her composure has been regained, though she is still intent upon the scrutiny.

LIPS should contract with a spasm in Chap. XX.

MOUTH should be delicately chiseled, and from it pearly teeth should peep.

MUTTERS hoarsely as she is about to quaff the deadly Culmbacher.

NERVOUS look combined with a singular, indefinable expression should come over the heroine's countenance when she exclaims "I will live to expose your wolfish infamy!"

OMINOUS words, when uttered, should be shouted hoarsely in the face of the heroine.

PAROXYSM of tears in Chap. VII, where the heroine sees the pulseless form of Lionel in the glimmering glint of the fickle moonbeams.

POIGNANT is the proper adjective to describe the heroine's agony when she realizes that she is on the blithely rolling train to London with her pug-dog lying rigid and grip-ridden in the luggage-van.

QUICK, stern voice, when the heroine—contracted in a cyclonic spasm—muttered to the Judge's wayward son: "What means this outrage?"

REGAINING: The heroine should always *regain* her self-composure after with a hoarse groan, she scans the wild, weird scenery near the ruined castle where she last saw Audrey de la Kom-off.

STARTLED FAWN: In at least one chapter the heroine should be described as "resembling a startled fawn."

SNOWDROP: Should be "white as a snowdrop."

THROAT should be "fair and young."

TONES should be "deep and musical."

"UNHAND ME, SIR!" is still an appropriate (though moth-eaten) expression in every case where the heroine turns from "the baffled-villain-with-the-lean-Satanic-face."

"VOICE freighted with intense" meaning.

WHISPERS should be "strained."

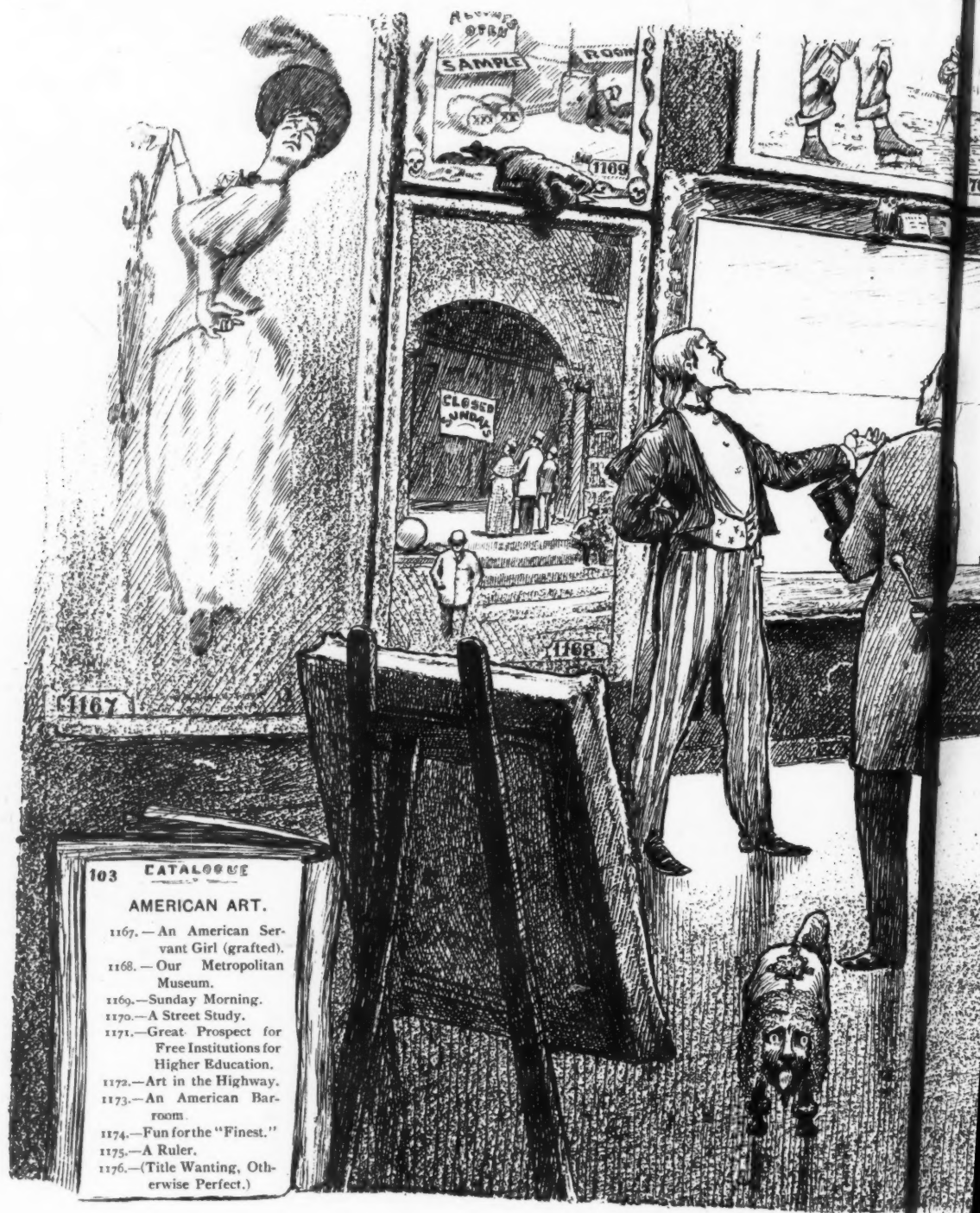
"WEALTH": Let the heroine have a wealth of floating hair.

"YOU KNOW, Lord Porousplaster, that our natures are different, and that I love another." Let the heroine say this in Chap. I.

C. W. Lucas.

"WHAT color are you going to paint your house?" was asked of a resident of Mudville, S. D.

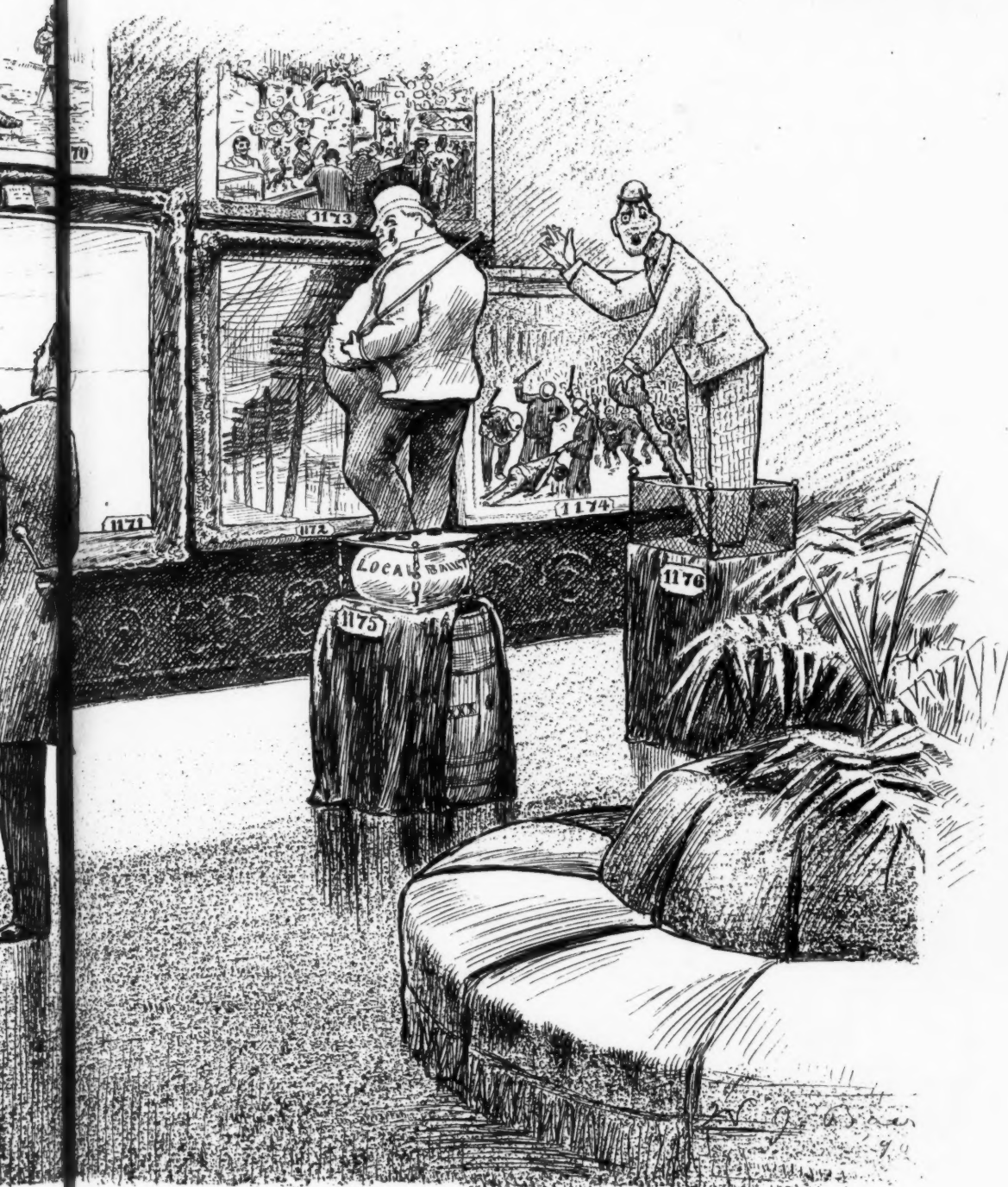
"Well," he responded, thoughtfully, "some quiet, modest color—red, for instance, shading into the green."



103 CATALOGUE

AMERICAN ART.

- 1167.—An American Servant Girl (grafted).
- 1168.—Our Metropolitan Museum.
- 1169.—Sunday Morning.
- 1170.—A Street Study.
- 1171.—Great Prospect for Free Institutions for Higher Education.
- 1172.—Art in the Highway.
- 1173.—An American Bar-room.
- 1174.—Fun for the "Finest."
- 1175.—A Ruler.
- 1176.—(Title Wanting, Otherwise Perfect.)



THEY DO NOT SPEAK AS THEY PASS BY.

IT was a "mutual friend" who caused the unpleasantness between Dr. Witherington and Mrs. Vanvener. The "friend" was expressing her surprise that Mrs. V. did not catch cold from her half-



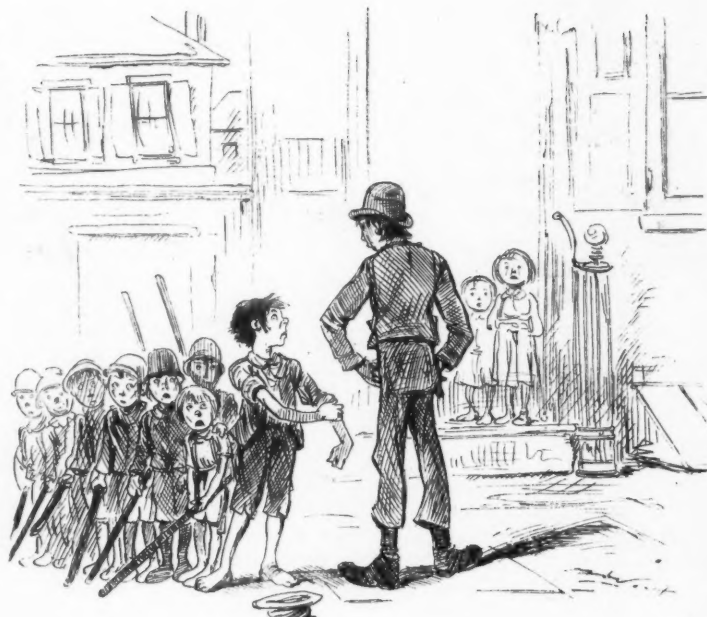
mast corsages, and reported the doctor's reply to her bosom friend. It was to the effect that Mrs. Vanvener was so wrapped up in her own conceit that she could not catch cold under any circumstances. That was all.



AN EXCUSABLE MISTAKE.

Mr. Whitehead (who has just slapped stranger on the back): OH, I BEG YO' PAWDON, SAH; THOUGHT IT WAS MY FR'EN' SMITHERS. YO' HAB ON DE BERRY SAME CLO'S HE GEN'R'LY WARS.

Stranger: YES, SMITHERS ATTINDED DE SAME POKAH PAWTY I DID LAST EBENING. HE AM AT PRESENT CONFINED TO HIS ROOM.



Leader of Gang: DIS MORNIN' WHEN I DIDN'T HAVE NO SHOW WID YER, YER WUZ A GOIN' TO KICK DER STUFFIN' OUT O' ME, SO YOU SAID. NOW, WHY DON'T CHER DO IT.

OUR handsome but mistaken contemporary, the *Illustrated American*, has the effrontery to differ with LIFE on a very important question. This contemporary goes so far as to say:

We will prove that Depew is unworthy to hand cotillon favors to McAllister; that Nature has lavished her marvelous treasures upon McAllister and withheld them from Depew. We will submit evidence that, while Depew can eat and talk, McAllister can eat, write and dance.

That Mr. McAllister can eat and dance, we are not prepared to disprove, but while admitting his position as the foremost author of his time we feel constrained to remark that there are men still living who are his mental superiors. Not in individual qualities, perhaps, but in that heroic unity of character and quadrilateral equipoise* without which no man is truly great.

He is a better dancer than Herbert Spencer, and perhaps a better eater than Alfred Tennyson, but he can never supplant George Washington in the hearts of the American people.

To be sure he has attained, as a professional snob, a dazzling eminence which is the envy of foreign potentates, but although his present glory may dim all previous records, he will never be accepted by future generations as one of the grand figures of history. There may be injustice in this, but we go so far as to assert that the professional snob, although exciting greater enthusiasm in the hearts of the people, deserves a lower pedestal than the scholar or the patriot.

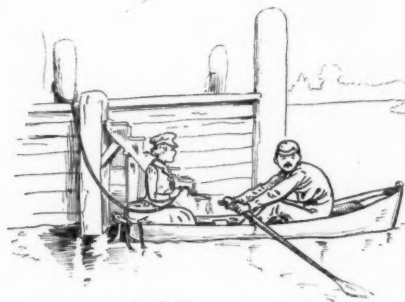
* See Dictionary.



Mr. B.: WHAT ARE YOU LAUGHING ABOUT, JENNIE?

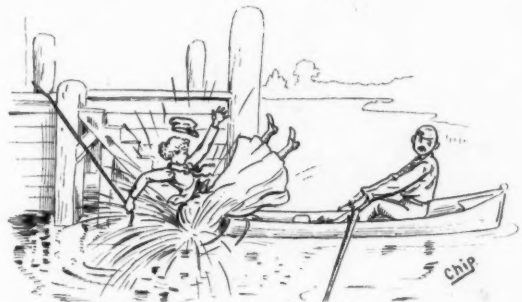
Mrs. B.: I WAS JUST THINKING WHAT A FOOL YOU LOOKED WHEN YOU PROPOSED TO ME.

Mr. B. (sighing): YES; AND I WAS JUST AS BIG A FOOL AS I LOOKED.



AGAINST THE TIDE.

She: ALL RIGHT, JACK, GO AHEAD; I'VE GOT THE TILLER
ROPE FIXED.



BUT SHE HADN'T.



HER LETTER.

THE postman's leather satchel he carries carelessly,
The good or woe he may bestow he cares in no degree,
He's letters for good lovers, he's letters filled with bills,
And circulars of soap, cigars, lace curtains, corn cures, pills.

Down in the postman's satchel, well hid from prying eyes,
And buried deep beneath the heap a little letter lies.
Does it bring a waiting maiden love from a lover gone afar?
No; better than that. It brings her a fat, large check from her
dear papa.
—Warren Tribune.

GEORGE MOORE, the English disciple of Zola, once had a play at the Odéon, in Paris, and at the same time an adaptation of "Othello" was being rehearsed at the theatre. He called one morning and asked to see the manager.

"What name shall I give, monsieur?" demanded the concierge.

"Tell M. Porell that the English author whose play he has accepted, desires to see him."

The concierge went toward the manager's room.

"There is a gentleman in the hall who tells me he is the English

author whose play has just been accepted," he said to the official.
"Quite right," answered the latter; "send him in. Monsieur Shakespeare, no doubt."—*Argonaut*.

CHEERY John Maclean made his first appearance in London, at the Surrey, somewhere about 1861, as Peter Purcell, in "The Idiot of the Mountain." Shepherd and Creswick were the managers of the theatre then, and Maclean was standing one day at the bar of Rooney's when a kind friend pointed out the newly engaged actor to Shepherd, who having been ill, had not yet seen him.

"You're playing in my theatre, Mr. Maclean?" Shepherd bawled.

"I'm playing in 'The Idiot of the Mountain,' sir," Maclean replied, half timidly.

"Glad to hear it, sir; glad to hear it!" Shepherd exclaimed; "you're not the idiot, surely?"

"No, sir," Maclean answered, with a serious face; "the manager who engaged me is the idiot!"—*Argonaut*.

ONE of the governors of a grammar school complained to the head master that on the previous evening he had seen one of the top-form boys flirting with a young lady. The head master accordingly spoke to the occupants of the said form in severe terms on the impropriety of such conduct, and wound up his harangue by saying that out of consideration for the parents he would not name the culprit, but invited him to come into his private room at the close of the lesson. That the governor's acuteness of observation was considerably below the mark was evident to the head master, when six crestfallen top-form boys presented themselves at the private interview.—*Humoristische Blätter*.

Packer's * Tar Soap

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25 Cents per Cake. Druggists.



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—AND—

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Gold Medal Awarded, Paris Exposition, 1889.

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in 4, 8 and 16 oz. Bottles.

Cream of Cucumber Toilet Soap.

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Camelia Soap.

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BLANKET WRAPS

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